

# Public Domain Songs

## Part II

Author: Laurence D. Finston  
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Contact: [Laurence.Finston@gmx.de](mailto:Laurence.Finston@gmx.de)

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## Chord Symbols Explained

|                                |   |
|--------------------------------|---|
| C <sup>o</sup>                 | C alone, i.e., not a chord (C)  |
| C                              | C major (C-E-G)   |
| C <sub>4</sub>                 | C suspended 4 <sup>th</sup> (C-F-G)   |
| C <sub>4- 3</sub>              | C suspended 4 <sup>th</sup> resolving to 3 <sup>rd</sup> (C-F-G – C-E-G)        |
| C <sub>4-</sub> C <sub>3</sub> | ibid.   |
| C/E                            | C major with E in bass (E-C-G or E-G-C)   |
| C <sup>6</sup>                 | C sixth (C-E-G-A)   |
| C <sub>9</sub>                 | C add ninth (C-E-G-D)   |
| C <sub>9</sub> <sup>6</sup>    | C six-nine (C-E-G-A-D)  |
| C <sub>ø</sub>                 | C major without 5 <sup>th</sup> (C-E)   |
| C <sup>△</sup>                 | C major 7 <sup>th</sup> (C-E-G-B)   |
| C <sub>9</sub> <sup>△</sup>    | C major 7 <sup>th</sup> with added 9 <sup>th</sup> (C-E-G-B-D)                  |
| C <sup>+</sup>                 | C augmented (C-E-G♯)  |
| C <sup>7</sup>                 | C dominant 7 <sup>th</sup> (C-E-G-B♭)   |
| C <sup>9</sup>                 | C dominant 9 <sup>th</sup> (C-E-G-B♭-D)   |
| C <sup>11</sup>                | C dominant 11 <sup>th</sup> (C-F-G-B♭-D)  |
| C <sup>13</sup>                | C dominant 13 <sup>th</sup> (C-E-G-B♭-D-A)                                      |
| C <sub>b9</sub> <sup>7</sup>   | C dominant 7 <sup>th</sup> with flat 9 <sup>th</sup> (C-E-G-B♭-D♭)              |
| C <sup>7+</sup>                | C dominant 7 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G♯-B♭)           |
| C <sub>ø</sub> <sup>9</sup>    | C dominant 9 <sup>th</sup> without 3 <sup>rd</sup> and 5 <sup>th</sup> (C-B♭-D) |
| C <sup>9+</sup>                | C dominant 9 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G♯-B♭-D)         |
| Cm <sup>△</sup>                | C minor with major 7 <sup>th</sup> (C-E♭-G-B)                                   |
| C <sup>△</sup>                 | C major 7 <sup>th</sup> (C-E-G-B)   |
| Cm <sup>△</sup>                | C minor with major 7 <sup>th</sup> (C-E♭-G-B)                                   |
| C <sup>o</sup>                 | C diminished 7 <sup>th</sup> (C-E♭-G♭-B♭)                                       |
| C <sub>7</sub> <sup>o</sup>    | C diminished triad, i.e., without diminished 7 <sup>th</sup> (C-E♭-G♭)          |
| C <sup>ø</sup>                 | C half-diminished 7 <sup>th</sup> (C-E♭-G♭-B♭)                                  |

Five Foot Six, Eyes of Blue Lead Sheet

1

Handwritten musical score for "Five Foot Six, Eyes of Blue". The score consists of two staves of music, each with a key signature of one sharp (F#) and a time signature of common time (C). The music is divided into numbered measures, starting from 1 and ending at 34. The first staff begins with a C major chord (C, E, G) and continues through measures 1-17. Measures 18-22 show a transition with E7, D7, and Dm7 chords. Measures 23-27 continue with G7, Dm7, G9, G7+, and A7 chords. Measures 28-32 conclude with A7, D7, G7, C, Eb, Dm7, and G7 chords. The second staff begins with a C major chord (C, E, G) and continues through measures 33-34. Measure 33 includes a Bbb6 chord (Bb, D, F, Ab) and a C9 chord (C, E, G, Bb, D). Measure 34 concludes with a C9 chord (C, E, G, Bb, D).

4 Lob des hohen Verstands Lied & Lead Sheet 1

A handwritten musical score for a single melodic line (Lead Sheet). The score consists of ten staves of music, numbered 4 through 14 from top to bottom. The key signature changes frequently, indicated by Roman numerals (C, G, F, Am, Em) above the staff. The time signature is mostly common time (indicated by '4'). The vocal line features various note values, including eighth and sixteenth notes, and rests. Some measures include fermatas. The score ends with a final section starting at measure 14.

2  
 4  
 48 C<sup>6</sup>  
 49 Am Em  
 50 Em C  
 51 C  
 52 G<sup>7</sup> *taut*  
 53 C  
 54 -  
 55 -  
 56 *taut*  
 57 *taut*  
 58 *taut*  
 59 Cm  
 60 Eb Fm  
 61 Bb Cm<sup>7</sup>  
 62 Fm Eb  
 63 Ab Db  
 64 G Ab G Ab G D<sup>7</sup>  
 65 G Ab G Ab G  
 66 G F G C  
 67 Em G<sup>7</sup>  
 68 C G<sup>7</sup>  
 69 C G<sup>7</sup>  
 70 G<sup>7</sup>  
 71 C  
 72 C  
 73 C D<sup>7</sup> G<sup>7</sup>  
 74 C #  
 75 C  
 76 C G<sup>7</sup> G<sup>7</sup>  
 77 C  
 78 G #  
 79 G C<sup>5</sup>  
 80 C B<sup>7</sup> E  
 81 E B<sup>7</sup> G  
 82 D<sup>7</sup> b  
 83 D<sup>7</sup> b G  
 84 E  
 85 F  
 86 E F G B<sup>7</sup>

Lob des hohen Verstands Lead Sheet 2



# Lob des hohen Verstands Lead Sheet 3

3

This image shows a handwritten musical score consisting of 12 staves of music. The music is written for a solo instrument, likely a guitar, using standard musical notation with stems and heads. The score includes various chords and time signatures, indicated by numbers and letters such as Am, Bm, G, F, C, E, Dm, G7, and Em. Some staves begin with a clef (G or F) and a key signature (e.g., one sharp). The music is numbered from 87 to 123. There are several instances of crossed-out or struck-through notation, particularly in the first few staves, suggesting revisions or discarded ideas.

2 Lob des hohen Verstands Lead Sheet

4

124 F<sup>#</sup>/A G<sup>7</sup>/B C = 125 F<sup>#</sup>/A G<sup>7</sup>/B C 126 C

127 C | 128 C | 129 C ||



8

## Rheinlegendchen

Lead Sheet

1

Handwritten lead sheet for "Rheinlegendchen" (Lead Sheet 1). The music is in common time and consists of 43 measures. The key signature changes frequently, indicated by numbers above the staff.

Measures 1-5: Key C#m. Measure 1: Dotted half note. Measures 2-5: Measures 2-5 show various rhythmic patterns and dynamics.

Measures 6-10: Key Gm/D. Measures 6-10 show measures 6-10 with various rhythmic patterns and dynamics.

Measures 11-14: Key D7. Measures 11-14 show measures 11-14 with various rhythmic patterns and dynamics.

Measures 15-17: Key C#m. Measures 15-17 show measures 15-17 with various rhythmic patterns and dynamics.

Measures 18-21: Key D7. Measures 18-21 show measures 18-21 with various rhythmic patterns and dynamics.

Measures 22-24: Key D/A. Measures 22-24 show measures 22-24 with various rhythmic patterns and dynamics.

Measures 25-28: Key G#m. Measures 25-28 show measures 25-28 with various rhythmic patterns and dynamics.

Measures 29-31: Key F#7. Measures 29-31 show measures 29-31 with various rhythmic patterns and dynamics.

Measures 32-35: Key D. Measures 32-35 show measures 32-35 with various rhythmic patterns and dynamics.

Measures 36-38: Key A7. Measures 36-38 show measures 36-38 with various rhythmic patterns and dynamics.

Measures 39-42: Key D. Measures 39-42 show measures 39-42 with various rhythmic patterns and dynamics.

Measures 43-46: Key A/E. Measures 43-46 show measures 43-46 with various rhythmic patterns and dynamics.

Rheinlegendchen Lead Sheet

(cont.) 2

3/8

47 |  $\int \# \int \int$  | 48 |  $\int \# \int$  | 49 |  $\int \# \int$  | 50 |  $\int \int \int$  | 51 |  $\int \int \int$  | 52 |  $\int \int \int$  | 53 |  $B^m - b^m$  |

$B^{\#} 54 E/G\#_L D_m/F$  | 55 A4. b3 | Am7 | 56 D7 | 57 G |

$B^{\#} 58 \text{ evaut}$  | 59 |  $\int \int \int$  |

$B^{\#} 60 \text{ G: } \int \int \int$  |  $F^{\#} m/\#$  | 61 | C | 62 |  $D_m 6^m D^m$  |

$B^{\#} 64 67$  | 65 Eb | 66 Eb | 67 Bb |

$B^{\#} 68 Bb$  | 69 |  $C^{\#} m$  |  $C_m F$  |  $B_m E$  | 70 |  $B^{\#} b$  |  $A^m F$  |  $B_m E$  |

$B^{\#} 71 B^{\#} A^m 5/0$  | 72 6m | 73 Bb |

$B^{\#} 74 E^m$  | 75 Eb | 76 Eb/F | 77 F7 | 78 Bb |

$B^{\#} 79 6m/Bb$  | 80 C7/Bb | 81 Am7 | 82 Am45/C | C7 |

$B^{\#} 83 A^m 5/C$  | 84 Am45/C | 85 D7/C |

$B^{\#} 86 D7/C$  | 87 D7 | 88 Bm7/G | F#m |

3  
 Rheinlegendchen Lead Sheet 3  
 8  
 M#89  $B^m \Delta$  G $\sharp$  B | ~~90~~ C | 90 C | 91 A $\sharp$  G $\sharp$   
 M#92 B $m$  D $\sharp$  G $\sharp$  F | 93 F | 94 F |  
 M#95 G | 96 F | 97 F $\sharp$ /A $\sharp$  | 98 B $m$   
 M#99 G Δ G $\sharp$  100 D/A | 101 A/A $\sharp$  |  
 M#102 B $\sharp$  E | 103 E | 104 B |  
 M#105 A | 106 E $b6-5$  A $\sharp$  | 107 D |  
 M#108 A $4-$  | 109 E $\sharp$  $4$  G $\sharp$  | 110 F $\sharp$  D $\sharp$  G $\sharp$  |  
 M#111 B $m$  | M2 C $\sharp$  $4$  | M3 D $\sharp$  G $\sharp$  |  
 M4 G | M5 G | M6 G |  
 M7 G | M8 G | M9 G |  
 M120 G $\sharp$  |  
 STABU - 12 Sisteme Wz. ausgesch.

## Wer hat dies Liedlein erdacht? Lead Sheet

38

1  $E_b/G$  2  $Fm7/G$  3  $E_b$  4  $E_b$

5  $E_b$  6  $A_b Fm7/Gm$  7  $A_b Fm7/Gm$  8  $A_b$

9  $A_b$  10  $A_b$  11  $A_b$

12  $A_b$  13  $A_b Bb7$  14  $E_b Bb7$  15  $E_b$

16  $E_b$  17  $E_b$  18  $E_b$

19  $Gm7/B$  20  $Gm$  21  $Gm$  22  $A_b$

23  $A_b/E_b$  24  $E_b/G$  25  $E_b$  26  $A_b\Delta$

27  $A_b\Delta$  28  $A_b\Delta$

29  $A_b\Delta F7/A$  30  $Bb$  31  $Gm$  32  $Bb/F$  33  $Bb$

34  $E_b\Delta$  35  $E_b Fm7$  36  $E_b Fm5$  37  $E_b/G Fm5$  38  $E_b/G$

39  $C7$  40  $Fm7$  41  $Bb7/G$

3/8 Wer hat dies Liedlein erdacht? Lead Sheet

2

Handwritten musical score for "Wer hat dies Liedlein erdacht?" Lead Sheet, page 2. The score is in 3/8 time and consists of 15 staves of music. The key signatures and chords are indicated above the staves. The score includes measures 42 through 73.

Key signatures and chords:

- Measure 42: E♭
- Measure 43: Cm 7
- Measure 44: E♭ 5/A
- Measure 45: Cm
- Measure 46: B♭ 7
- Measure 47: E♭ 5
- Measure 48: G/B
- Measure 49: 6
- Measure 50: E♭
- Measure 51: 6
- Measure 52: 6
- Measure 53: E♭/G
- Measure 54: B♭
- Measure 55: E♭
- Measure 56: C/B/E♭
- Measure 57: C♭
- Measure 58: G/B
- Measure 59: C♭
- Measure 60: Bm
- Measure 61: E7/G♯
- Measure 62: A
- Measure 63: G7
- Measure 64: C♭
- Measure 65: C/B7
- Measure 66: G+
- Measure 67: C/B7
- Measure 68: E♭/G
- Measure 69: E♭/G
- Measure 70: E♭/G
- Measure 71: E♭
- Measure 72: E♭/G
- Measure 73: E♭/G
- Measure 74: A♭
- Measure 75: A♭
- Measure 76: E♭/G



Wer hat dies Liedlein erdacht? Lead Sheet [3]

3/8

77 E♭ 78 A7m⁴ 79 Cm/G 79 A7m⁴ 79 Cm/G  
 80 A7b⁵⁹ 81 Ab 81 A7b⁵⁹ 82 E♭/B♭  
 83 E♭/G 84 E♭/B♭/Ab 85 E♭ 86 E♭/B♭  
 87 Cm 88 E♭/B♭/C♯ 89 Gm/D  
 90 E° 91 Fm 92 D°  
 93 E♭ 94 E♭/B♭/A 95 Cm 96 E♭/B♭/A  
 97 E♭ 98 Bb⁷ E♭/B♭/A

C Durch die Wälder, durch die Auen Lead Sheet

Handwritten musical score for piano, first system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (1, 2, 3, 4) and specific chords like E♭, Fm, and B♭7. Measure 1 has a note with a bracket labeled '(ohne Text)'. Measure 4 has a note with a bracket labeled '(mit Text)'.

Handwritten musical score for piano, second system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (5, 6) and specific chords like E♭, Fm/A♭, and B♭7.

Handwritten musical score for piano, third system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (7, 8, 9) and specific chords like Fm, B♭7, and E♭.

Handwritten musical score for piano, fourth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (10, 11, 12) and specific chords like Cm/E♭, B♭/F, F7/E♭, and B♭.

Handwritten musical score for piano, fifth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (13, 14, 15) and specific chords like E♭, Cm, B♭/F, and F7.

2

C Durch die Wälder, durch die Auen Lead Sheet

16 B<sup>b</sup>  
17 C<sup>m</sup>  
18 F<sup>7</sup>

Guru: unten  
Guru taut

19 B<sup>b</sup>  
20 F<sup>m</sup>  
21 F<sup>m</sup>

Guru.

22 Bb<sup>7</sup>  
23 Bb<sup>7</sup>

24 Bb<sup>7</sup>  
25 Eb

26 Ab  
27 Bb<sup>7</sup>  
28 Eb

29 Eb/Bb  
30 Eb



3

C Durch die Wälder, durch die auen Lead Sheet

(31) A♭      Fm      (32) B♭7

(33) B♭7      (34) E♭

(35) E♭/B♭      (36) E♭      (37)

(38) B♭7      (39) E♭      (40)



# Hello! Ma Baby Lead Sheet

C  
Intro

F  
bC

Handwritten lead sheet for "Hello! Ma Baby" featuring a single vocal line with lyrics and musical notation. The music is in common time (indicated by a 'C') and consists of 33 measures. The key signature is F major (one sharp). The lyrics are:

5 C7 C      6 C7 F      7 C  
 - z y f f f f f f f f f f f f  
 Verse F F+ F6 F F F6  
 8 F F# F F F F F F F F F F  
 10 F C7 C7 C7  
 11 C7 F6  
 12 C7 F6  
 13 C7 F6  
 14 C7 F6  
 15 F6  
 16 F6  
 17 F6  
 18 D7 Gm D7 Gm  
 19 Gm D7 Gm  
 20 Bb C C7 F D7  
 21 F D7  
 22 G7 C7 C7 C7 C7 C7 C7  
 23 C7 C7 C7 C7 C7 C7 C7  
 24 F Refrain  
 25 F  
 26 G7 G7 G7 G7 G7 G7 G7  
 27 G7 G7 G7 G7 G7 G7 G7  
 28 C7 C7 C7 C7 C7 C7 C7  
 29 C7 F  
 30 F E7  
 31 F F# D C7  
 32 F F F F F F F F F F F F  
 33 F F F F F F F F F F F F

C Hello! Ma Baby Lead Sheet

34 67 35 67 36 C7 37 C7

38 F 6m 39 F6 40 C9 41 F



# How 'Ya Gonna Keep 'Em Down On The Farm?

Words by  
SAM M. LEWIS  
and JOE YOUNG

(After They've Seen Paree)

Music by

WALTER DONALDSON

*Allegro moderato*

The musical score consists of ten staves of handwritten music. The first staff is for the piano, marked with a dynamic 'f' and a tempo of 'Allegro moderato'. The second staff is for the voice, marked with 'Till Ready'. The lyrics begin with "Reu-ben, Reu-ben, I've been think-ing," followed by "Reu-ben, Reu-ben, You're mis - tak - en," and continue with "dear; dear; Now that all is peace-ful and calm, Once a farm-er, al-ways a jay, The boys will soon be And farm-ers al - ways". The third staff continues the lyrics with "back on the farm;" and "Mis-ter Reu-ben, start-ed wink-ing, And slow - ly rubbed his chin; stick to the hay;" followed by "Moth-er Reu-ben, I'm not fak-in'; Tho' you may think it strange;". The fourth staff concludes the lyrics with "He pulled his chair up close to moth - er, And he asked her with a grin: But wine and wom - en play the mis - chief, With a boy whos loose with change;". Chords are written above the notes, including Bb, C7, F7, Cm, Dm, F7, Bb, C7, Bb, and Gm.

# How 'Ya Gonna Keep 'Em Down on the Farm?

CHORUS

Bb

C7 F7

F7

F7 + Gm/F Gm/Eb C7 F7

"How'ya gon-na keep 'em, down on the farm,— Af-ter they've seen Pa - ree?"

p-f

How'ya gon-na keep 'em, a - way from Broad-way; Jazz-in' a - roun', And paint-in' the town?

How'ya gon-na keep 'em, a - way from harm? That's a myster - y;

They'll never want to see a rake or plow,— Im - agine Reu-ben when he meets his pa,

And who the deuce can par-ley-vous a cow? Hell kiss his cheek and hol-ler "oo-la - la!"

How'ya gon-na keep 'em down on the farm,—

After they've seen Pa - ree?"

-ree?"

D.S.  
F#7 Bb Gb7/F#7 Cm6  
Cm7/Eb

34 I Wonder Who's Kissing Her Now Lead Sheet 1

This handwritten lead sheet contains musical notation for a single melodic line. It includes lyrics, chords, and measure numbers. The key signature changes frequently, indicated by 'F#', 'G', 'Cm', 'D', 'B7', 'Em', 'A7', 'D7', 'G', 'E7/B', and 'Am'. The time signature is mostly common time (indicated by '4'). The lead sheet consists of ten staves of music, each with a different starting measure number (e.g., 1, 6, 10, 14, 18, 21, 25, 29, 33, 38). The lyrics are written above the staff.

Chords and measures:

- Measure 1: Intro G (F#)
- Measure 6: G (F#)
- Measure 10: G (F#)
- Measure 14: Cm (G)
- Measure 18: A7 (D)
- Measure 21: Em (B7)
- Measure 25: Refrain G (F#)
- Measure 29: G (F#)
- Measure 33: Am (F#)
- Measure 38: A7 (D)
- Measure 42: G (F#)
- Measure 46: B7 (D)
- Measure 47: C (G)
- Measure 48: E7/B (G)
- Measure 49: Am (F#)

3  
I Wonder Whiz Kissing Her Now Lead Sheet [2]

50 Am      A7/C# 51 G      52 E7/A 53 Am

54 D7 55 G      56 D7 57 D7 58 G      59 G      d.C.



I'm Forever Blowing Bubbles Lead Sheet

1

*Verse Bb*

3  
Bb 1) J J J | 2) d. | 3) Bb | 4) Bb | 5) Bb |

Bb 6) Bb Bb | 7) F | 8) F | 9) Cm7 | 10) Cm7 |

Cm7 11) | 12) F7 | 13) F7 | 14) F7 | 15) Bb | 16) Bb |

D7 17) D7 | 18) D7 | 19) Gm | 20) | 21) Bb m6/Db |

C7 22) C7 | 23) Fm | 24) F7 | 25) Bb | 26) F7 |

Bb 27) Bb | 28) Bb | 29) Eb | 30) Eb | 31) Bb |

Bb 32) d. | 33) Eb | 34) d. | 35) Eb | 36) d. |

C7 37) C7 | 38) C7 | 39) F7 | 40) F7 | 41) Bb |

Bb 42) D7 | 43) D7 | 44) Gm | 45) Gm | 46) Eb7 |

F7 47) Bb | 48) Bb | 49) Eb | 50) F7 |

C7 51) Bb | 52) Bb | 53) C7 | 54) Bb |

Bb 55) Bb | 56) Bb | 57) Bb | 58) Bb | O.C. |

# I'm Just Wild About Harry Lead Sheet

1

**I'm Just Wild About Harry Lead Sheet**

**Chorus:** C (S.)  
verse C C/E F6 2 F6 A/E Dm7 3 C/G D#o C/E 4 C/E  
5 Dm7 6 C/G 7 G7 8 C  
9 C 10 C/E F6 11 F6 A/E DΦ 12 C/E  
13 F#Φ 14 C/G 15 G7 16 C 17 67  
Refrain 18 C 19 Dm7 20 G7  
21 G7 22 G7 23 CΔ 24 CΔ 25 CΔ  
26 CΔ 27 Dm7 28 Dm7 DΦ 29 C/G 30 G7+  
31 C 32 C 33 C 34 C 35 Dm7 36 G7 37 G7  
38 G7 39 Am 40 Am 41 D7  
42 D7 43 G7 44 A 45 C 46 F6  
47 C 48 Fm6 49 G7 50 C 51 F6  
52 F6 53 G7 54 C 55 F6  
56 G7 57 C 58 F6  
59 G7 60 C 61 F6  
62 G7 63 C 64 F6  
65 G7 66 C 67 F6  
68 G7 69 C 70 F6  
71 G7 72 C 73 F6  
74 G7 75 C 76 F6  
77 G7 78 C 79 F6  
80 G7 81 C 82 F6  
83 G7 84 C 85 F6  
86 G7 87 C 88 F6  
89 G7 90 C 91 F6  
92 G7 93 C 94 F6  
95 G7 96 C 97 F6  
98 G7 99 C 99 F6

Just wild about Harry Lead Sheet [2]

*F<sup>6</sup>* | *D<sup>1m</sup>* | *C C° C G+ -* | *C+ C<sup>6</sup> G<sup>7+</sup> -* | *C C° G<sup>7</sup> -*

*50* | *51* | *52* | *53* | *54*

*C* | *-* | *-* | *-* | *-*

*C* | *-* | *-* | *-* | *-*

10 sets of blank staff lines for continuation.



C It Had to be You Lead Sheet 1

The musical score consists of two staves of handwritten piano-roll style notation. The top staff begins with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff begins with an E major chord (E, G#, B). The notation uses vertical stems and horizontal bar lines to represent note heads and rests. Chords are indicated above the notes, often with Roman numerals and additional symbols like '+' or '#'. Measures are numbered from 1 to 35. The score includes several changes in key signature, such as A major (A, C#, E), D major (D, F#, A), and G major (G, B, D). The music concludes with a final measure ending with a double bar line.

24 Da ~~Herr~~<sup>Heute</sup> Geh ich ins zu Maxim Lead Sheet  1  
60 Vaterland) A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

A handwritten musical score for a solo instrument, likely guitar, consisting of six staves of music. The score is written in common time and uses a treble clef. The key signature changes frequently, indicated by a sharp sign (#) and a number representing the number of sharps. Measures are numbered 1 through 36. The music includes various chords such as A7, D9, E7/F, Bm, Gm, Bb, and Dm. Measure 1 starts with a single note followed by a series of eighth-note chords. Measure 2 shows a sequence of eighth-note chords. Measure 3 features a sixteenth-note pattern. Measure 4 contains a series of eighth-note chords. Measure 5 begins with a single note. Measure 6 includes a sixteenth-note pattern with a 'T' symbol above it. Measures 7 and 8 show eighth-note chords. Measure 9 contains a sixteenth-note pattern. Measure 10 includes a sixteenth-note pattern with a 'T' symbol above it. Measures 11 and 12 show eighth-note chords. Measure 13 contains a sixteenth-note pattern. Measures 14, 15, and 16 show eighth-note chords. Measures 17, 18, and 19 show eighth-note chords. Measures 20, 21, and 22 show eighth-note chords. Measures 23, 24, and 25 show eighth-note chords. Measures 26, 27, and 28 show eighth-note chords. Measures 29, 30, and 31 show eighth-note chords. Measures 32, 33, and 34 show eighth-note chords. Measures 35 and 36 show eighth-note chords.

Léhar, Léon, Stein Die lustige Witwe, Klavierauszug, S. 24  
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2

## Da geh ich zu Maxim Lead Sheet [2]

37 F | 38 Dm<sup>6</sup> | 39 Gm |

40 Am | 41 F<sup>6</sup> | 42 A | 43 A Dm<sup>6</sup> | 44 B/A. | 45 A |

46 EΦ | 47 D | 48 Gm<sup>6</sup> |

49 A<sup>7</sup> D | 50 F#m Bm | 51 D/A D/F# A<sup>7</sup> | 52 A<sup>7</sup> |

53 D | 54 D | 55 A<sup>7</sup> | 56 A 6<sup>7</sup> |

57 Bm<sup>7</sup>/D D/F# | 58 F#<sup>7</sup> | 59 G | 60 A<sup>7</sup> |

61 D | 62 Bm | 63 D |

64 A<sup>7</sup> | 65 D | 66 DA |

67 A<sup>7</sup> | 68 A<sup>7</sup> | 69 D | 70 D |

71 F#m | 72 A 6<sup>7</sup> | 73 Bm/A D/F# |

74 F#<sup>7</sup> | 75 G | 76 A<sup>7</sup> |



*Da geh ich zu Maxim Lead Sheet* [3]

77 D | 78 Bm | 79 D | 80 A7 ? |  
81 D | 82 A7/E | 83 D | 84 A7 |  
85 D |

28

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2  
Das Lied vom dummen Reiter, ~~Das~~ ~~solige~~-~~Lied~~ ~~Leh~~ ~~Leah~~ 1

1 ~~Das~~ ~~solige~~-~~Lied~~ ~~Leh~~ ~~Leah~~  
dummen Reiter, Sheet

2 3 4

5 6 A6 7 E7/A3 8 A

9 D. 10 E7 11 F#m 12 B7/G6 13 E7/A3 14 # 15 E7/A3 16 A6 17 E#o 18 A6-5 19 A 20 E7/A 21 C#m 22 C#m 23 G#7 24 C#m 25 E 26 E 27 A/B3 28 E 29 A 30 A 31 A 32 E 33 E7 34 E4 35 E7 36 E7 37 A 38 A 39 A 40 E 41 E7 42 E4

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2  
 43 E7 Das Lied vom dummen Reiter Lead sheet 2

*Das Lied vom dummen Reiter* Lead Sheet [3]

The lead sheet consists of 12 staves of handwritten musical notation. The key signature is E major (F# minor), indicated by a circle with three sharps. The time signature is 2/4. The music is divided into measures numbered 82 through 112. The notation includes various chords such as A, E7, Dm, F#m, and Eφ. Performance markings like 'P' (piano dynamic), 'F' (forte dynamic), and 'E+' (pedal) are also present. The music features eighth-note patterns and some sixteenth-note figures. Measures 82-84 show a sequence starting with A, followed by E7, Eφ, and E. Measures 85-87 continue with E7, Eφ, and E. Measures 88-90 show a sequence starting with E7, followed by A, E+, and A. Measures 91-93 show a sequence starting with A, E+, and E7. Measures 94-96 show a sequence starting with E7, Eφ, and A. Measures 97-99 show a sequence starting with A, E+, and Eφ. Measures 100-101 show a sequence starting with E, Dm, and A. Measures 102-104 show a sequence starting with E, F#m, and E. Measures 105-106 show a sequence starting with A, E+, and E. Measures 107-108 show a sequence starting with Eφ, E, and E. Measures 109-112 show a sequence starting with E, Dm, and E.



Handwritten musical score for "Lippen Schweigen" (Measures 63 to 101). The score consists of six staves of music for voice and piano. The vocal line includes lyrics in German. Measures are numbered 63 through 101. The score is in common time (indicated by '4'). The vocal part uses a soprano C-clef, and the piano part uses a bass F-clef. The key signature changes frequently, indicated by sharps and flats. The vocal line features various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part includes harmonic indications (e.g., D7/A, G/B, Am, F#) and rhythmic patterns.

3

Lippen Schweigen 2

63 # 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 C 83 D7/A 84 G/B 85 Em 86 Am 87 D7/F# 88 B 89 B 90 91 D7/G/C 92 G/B 93 C 94 Am/F# 95 D7 96 97 GA-T 98 99 100 101

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